



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 8.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, NOVEMBER 18th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

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WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

WALKING home along Whitehall at 8.30 the other evening, I noticed a little old woman hesitating on the kerb opposite the Cenotaph. She was shabbily clad in the style of perhaps thirty years ago. In her hand was what appeared to be a fragment of newspaper. When eventually the traffic permitted, she crossed to the monument in which is centred so much of national pride and remembrance.

Her steps at first had been rapid, though there seemed something of an air of furtiveness in her motion. Near the flower-decked pavement she stopped altogether. With a hesitating hand she removed the newspaper covering and in the distance I saw that it had concealed a little bunch of chrysanthemums.

Opposite where she had stopped were some large and magnificent floral tributes, crosses and wreaths and so on. I do not know what came into her mind, but, anyhow, in the act of stooping to place her humble tribute on the steps she paused. Then, after a moment or two, she disappeared from sight round the corner of the memorial. Perhaps it was to seek a spot where her offering would not appear dwarfed and insignificant.

I mention this here because I saw it a few hours after we had been refused permission to broadcast the service at the Cenotaph on November 11th. I had been endeavouring to fathom the causes attendant on this decision, and, if possible, to appreciate in all sincerity the attitude of mind which led to it.

The decision came from those in whose care the Cenotaph is. One respects the motives which doubtless produced it. One wonders, however, whether the reasons annexed, whatever they may be, would be considered valid by the generality of listeners.

The Cenotaph, and the Ceremony which takes place in its vicinity on Armistice Day, are paramount in the minds of people throughout Great Britain, in every kind of home. The thoughts of thousands upon thousands are turned to Whitehall. The ear cannot hear, no matter how strained it be.

If broadcasting is a national service, our function is revealed on such occasions as these. And this with nothing to mar the solemnity or order of the ceremony. The process is inconspicuous. It is in no manner of sense to be regarded as a broadcasting "stunt." Such would be an outrage on decency where feelings are peculiarly sensitive. Innumerable families in innumerable distant towns, whose homes were touched by war, could have shared almost personally in what is one of the most impressive and significant national occasions of the year. The striking of the hour on Big Ben, the service itself, all would have been heard from Calcutta to Cornwall.

I am not criticizing the Department responsible for the decision. I am indicating that the position which broadcasting as a national service is able, destined, and probably bound to fill is not yet in all quarters appreciated. On the particular point at issue there may be far divergent and equally strong opinions held. It is suggested that this will not always be so, and that as the possibilities are considered and the scope revealed, so there will be a change in conception.

It is well to be politic and, like Agag, to tread delicately. This, on the whole, we have done. But the Government Committee has recommended "increased facilities" and one must ascertain what these are to be, and when to be had. We are ready to develop new lines. On

(Continued overleaf in column 3.)

My Magic Box: A Phantasy.

This article, by Mr. Ronald A. Sheen, of 15, Mortayne Road, Bruce Grove, Tottenham, N., was awarded the first prize in the Essay section of the B.B.C. Brighter Britain Competition.

I REMEMBER, years ago, when a child, I used to read about magic carpets or genii that carried the owner anywhere he wished in the twinkling of an eye. These stories fascinated me tremendously, and many in the time I have sighed for a similar steed to enable me to visit places all over the globe.

Little did I think then that by the time I attained my majority I should be able to do this.

True, I cannot see the places I visit; but I can hear every word and whisper that goes on, though the place is a hundred miles away. Delightful music and heavenly voices enchant my ear or stir my soul. England, Scotland, Wales, Holland, France, and even America can all be visited nightly by me now.

A Spirit Journey.

I visit these places in my bed (as the old Egyptians called it), or spirit self, leaving my body corporeal sitting in a chair by the fireside at my home in London. My being for the nonce becomes as air, and, unfettered and free from the trammels of the earth, traverses the realms of space with the speed of light.

My magic steed takes the form of a casket of polished wood studded over with bright metal projections and weird hieroglyphs. On the top are four gleaming eyes that steadily and unflinching gaze at me whenever I am journeying, until I would fain cover them up.

This box is the home of a powerful genie, and to summon him I do not, as Aladdin did, rub the side, but I turn a little black knob round. At once his eyes open and glow with a

brilliant light. Then he is ready to transport me, and we set off. I turn another knob to steer my strange steed round the heavens, searching for somewhere of interest to alight. So quickly do we go that it takes but a minute to traverse the whole of Europe.

At last I hear a whistle; it is my genie telling me something is happening below. We descend, and someone tells us we are in Birmingham. We enter a room where a splendid orchestra is playing a selection from a well-known opera. After a time, the music finishes, and a man begins to speak; to me it seems dull and uninteresting, and so we leave.

Suddenly I remember reading in the paper that morning of a concert to be held that very night in Paris. It takes but a second to turn that way and another to get there. Then we are in the midst of a host of lovely music again.

From Paris to Glasgow.

This is how I spend my evenings now: seated in a cosy chair, with a pipe on, I travel in spirit round the countries of the world. Now dashing across to Paris, pausing for a while in Glasgow, or again floating aimlessly about, trusting to chance to bring me to an interesting place.

I often wonder what my genie sees with those great round eyes of his. One day I hope I shall be able to see through similar ones. Who knows? All this is not a fairy story, nor yet a figment of a heated brain, but just a little fantastic retrospection of myself listening. My casket and genie are a wireless receiving set in a polished box, and the eyes are the valves on the top.

The Face Behind the Curtain.

The Romance of "My Pretty Jane."

HAVE you ever heard of Edward FitzBall? He was one of the most industrious and voluminous writers of the last century, producing, among other things, something like a hundred stage plays, and if he had not had the good fortune, among all this mass of matter of no permanent value, to hide two diamonds of priceless worth, "Let Me Take a Soldier's Fall" and "My Pretty Jane," he would to-day be an extinct volcano.

In his youth he was called simply Edward Ball—the "Fitz" was a later acquisition—and he lived at Burwell, a village three miles from the racing town of Newmarket, on the road to Cambridge. His father was a gentleman farmer, and Edward, as he grew to manhood, acted as his manager, in this capacity walking—and whistling—along every lane in the vicinity.

A Shy Beauty.

But he often made it his "business," whether it was or not, to traverse a certain lane. It was probably "the longest way round for the nearest," but what mattered such a trivial consideration as that, when the prettiest little maiden for miles around dwelt in that lane? For a long time he was not on speaking terms with her, but she would often be at the window, just peeping above the curtain, and she would give Edward a shy nod as he passed whistling by. Probably, in her secret heart, she wondered why he should be so fearful.

However, he could be bold in thought if not in act, and one lovely day, when "the bloom was on the rye," and he had caught sight of the exquisite little face over the curtain, he sat down on a convenient stile farther on, and, in some-

thing under ten minutes wrote the words which have proved golden in more senses than one.

In his early manhood young Ball came up to London, to find a wider field for his undoubted talents.

Even a ~~young~~ writer gets muddled for matter sometimes, and on one occasion, when FitzBall, as he now called himself, was vainly seeking in his mind for a topic, he began to turn over a pile of old manuscript, and happily came upon the original copy of "My Pretty Jane."

It struck him afresh as suitable for setting, and without alteration, he sent it to Sir Henry Bishop, who had set other things of his, with the request that he would use this one. Bishop had a "shot" at it, but was so dissatisfied with the result that he threw music and words into the waste-paper basket.

A Lucky Find.

The next day Sir Henry wrote to FitzBall asking him for words for a new song. The manager of Vauxhall was with him at the time, and FitzBall said that if "Pretty Jane" was not good enough, he would write nothing else. There was a big concert that night, at which the greatest tenor of his time, George Robinson, was advertised to sing, and the manager badly wanted something new, and he had nothing.

However, the two set out to see Sir Henry Bishop. He was out, but they were shown into his study to await his return. FitzBall was not in the best of tempers. He was asking himself what the composer had done with "My Pretty Jane," and he began poking about the corners of the room to see if he could find any clue to

(Continued in the next column.)

What's in the Air?

(Continued from the previous page.)

the one hand there is a demand, and a demand has usually to be met. On the other hand, the harmonizing of varied views on a new and startling process is not always a simple task, and there is nothing to be gained by alienating interests at present friendly or even neutral.

Station Directors have been informed that the number of simultaneously broadcast musical events which they are to incorporate in their programmes is to be decided by the consensus of opinion in their area, but that at least one concert per week is to be taken from London or elsewhere. They will naturally include more items if these are acceptable locally. From approximately 3,000 communications received here we find a twenty-to-one majority in favour of relays. Opinion will probably vary by districts, and certainly by the efficiency of the trunk lines. For the present, considerable latitude is left to the local Directors respecting musical items.

We are to make an experiment at an early date with a new feature altogether, a Trial by Jury. Some well known people are to participate in this, and a good deal of amusement should result. The whole thing will, of course, be specially compiled for the occasion.

On Monday, November 26th, the B.B.C. will make an experimental transmission solely for amateur wireless experts of the United States. At 3 a.m., the 4 stations of the company will be linked by an automatic relaying system, the programme from 2LO being sent out simultaneously from all stations. Each station will then, after a short interval, send out a programme on its own wave-length.

EVENTS OF THE WEEK.

SUNDAY, NOVEMBER 18th.

CARDIFF, 7.15. Schumann Evening.

MONDAY, NOVEMBER 19th.

LONDON, 7.30. Wagner Evening. S.B. to all stations.

TUESDAY, NOVEMBER 20th.

LONDON, 7.30. All Russian Night.
CARDIFF, 7.30. "A Midsummer Night's Dream" (Shakespeare).

WEDNESDAY, NOVEMBER 21st.

BIRMINGHAM, 7.30. "Cavalleria Rusticana."

MANCHESTER, 7.45. "Pagliacci" (Leoncavallo).

NEWCASTLE, 7.30. Grief Night.

THURSDAY, NOVEMBER 22nd.

LONDON, 7.35. Band of H.M. Royal Air Force. S.B. to all stations.

FRIDAY, NOVEMBER 23rd.

ABERDEEN, 7.30. Programme devoted entirely to the works of Modern British Composers.

SATURDAY, NOVEMBER 24th.

LONDON, 7.30. "La Traviata" Act I (Verdi). S.B. to Manchester and Glasgow.

(Continued from the previous column.)

the answer. Among other places, he searched the waste-paper basket, and actually found both words and music therein!

Without awaiting Sir Henry's return, on asking his permission, the two carried off their find, handed it to the great tenor with the request that he would sing it that night—and he did, with unparalleled success.

A MAN wanted to speak on the telephone to the parcels office at a railway station.

"Is that the parcels office?" he inquired, when he heard a girl's voice over the wire.

"No," she replied, sweetly; "I'm the goods."
—MR. JACK MILLARD, from 2LO.

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had heard in connection with wireless. The following is a further selection.

When my son, aged nine, was listening one night, an announcer said: "One minute, please!" A moment later, this statement was corrected by: "Two minutes, please!"

Upon hearing this, my son excitedly exclaimed: "Fanny! I have been listening for three minutes in half a second!"—W. F. DENNIS, Watford.

An elderly Irishman, on being shown a wireless crystal set, which had been installed on a bureau in the corner of the room, said: "That's very nice! How convenient having it inside! Some people have theirs outside on poles, don't they?"—E. H. HARRIS, Horne Hill, S.E.

I invited a little boy to listen the other evening during the Children's Hour. After listening for some time, he said, "Where do the voices come from?"

"That's the Uncle talking to the little boys and girls from London," I replied.

"Oh!" he exclaimed. "But where are the little boys and girls? There's only me here!"—MR. F. G. WAYLAND, London, E.

Before we invested in a loud speaker, two lady friends came to listen. One of them, after putting on the head 'phones, said: "This orchestra keeps splendid time. Do people really dance to it?"

"Oh, yes, certainly they do," she was informed.

"But it must be rather difficult to dance with everyone wearing these head 'phones. Don't the wires ever get entangled?"—N. CHESBRIGHT, Bishop's Stortford.

A little niece of mine was listening for the first time. She happened to move the 'phones a little, thus hearing with only one ear.

"Oh, auntie," she cried, "that Uncle has just jumped across my face into my other ear!"—M. JENKINS, Birmingham.

A relative of mine, when first she went in for listening, would always sit with all the doors open, and when asked why she did this, replied: "I can always hear so much better, my dear, as the waves can come in easier."—MISS P. M. TUCKER, Thornton Heath.

Being desirous the other evening of getting the time signal from London, as transmitted from 5NO, I asked my daughter, aged five and a half years, to listen for me.

Suddenly she exclaimed: "Daddy, a man is counting."

With a desire to create an impression, I said: "That gentleman you hear is speaking from London."

"Oh, daddy," she cried, "what a long voice he must have!"—J. E. PURVIS, Newcastle-on-Tyne.

In passing down a street in which there were many aerials on the roofs, an old lady I was with said: "Every time you want to hear those wireless concerts, do you have to climb up and listen to those wires which are hung up there?"—JOHN F. LEON, London, S.W.

Two of the ten public libraries in Liverpool have installed wireless receiving sets for the use of children, and stories of an educative kind are being broadcast.

The Problems of "S.B."

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

MY first article was on Simultaneous. Do not think that I have exhausted all my subjects and that I must begin again. Boy a worn-out horse, and never turn to "fresh woods and pastures new."

But much has been said and written and thought about Simultaneous. Some in the provinces had the addition to their local programmes with delight; some refer to a chaos of horrible noise rattling the loud speaker in a travesty of music; others speak darkly of the thin end of the wedge economy.

Let us make the situation clear.

Very Few Faults.

Simultaneous is all right in the main. There are two causes that militate against immediate perfection.

(1) The lines are variable—a fact which has only proved itself now that winter has come, and we have prolonged experience.

(2) The apparatus is not yet perfectly adapted to meet conditions that have only been learned under practical conditions of working.

My critic, who has such a delightful way of telling me I'm a fool, says: "Yes, but you ought to have made the thing perfect before you foisted it on an unsuspecting public with all these faults."

I reply that there are very few faults, and while I should be a fool indeed to say anything was perfect, I still maintain that, on the whole, it is good.

There is, however, a note of warning. Remember, we are using the G.P.O. lines for music, and we are attempting to use them for purposes for which they were not intended. It may be that as storms and bad weather approach, the Post Office will find great difficulty in maintaining "clean" and noiseless lines. In that case, we shall have to curtail our activities, and, remember, we are frequently in the winter cut off completely on the main trunk routes.

Now when this happens, as it surely will sometimes, don't write furious letters blaming us. If you would take the point of view that it is silly to condemn a system because it is not 100 per cent. reliable, you would go far towards realizing that Simultaneous is a great success. Surely when one remembers the Rutherford broadcast and the Scouts' speech (page Glasgow, I know you had a bad line for a while), if all the rest had failed, it would have been worth it even for that.

But a very little of the rest has been bad, so really what are you grumbling about, some of you? To those who want perfection, I say we shall improve, but always we shall be up against storms and variable lines.

Not for Economy.

Now I am not of the Programmes, but I think I know their mind, and I can assure you it is not with an idea of economizing that we hire the lines. I wonder if you know how much it costs to hire some 1,600 miles of G.P.O. line (the best that can be obtained) between the hours of 6 p.m. and 6 a.m.; Sundays, 2 p.m. to 8 a.m. next morning? If you don't know, you're not to be told; but if you did know, you'd talk less about economizing.

To the literally thousands of people who have written expressing their appreciation of Simultaneous, I say:—

"Thank you." And I really mean it; it is no ordinary thank you. I really do thank you.

I think this is a fit place to mention the names of those who so willingly gave their services towards helping in the very initial stages. May I, therefore, take this opportunity of thanking Mr. Erikson, Mr. Mack and Mr. Thompson, all of the Western Electric Company who so generously gave their services at the beginning of things, and so materially contributed towards the success of the scheme?



Angus Suttles

REJUVENATING INFLUENCE OF LISTENING.

"Goodness, gran'dad! Who be you writing to?"
"Well, to-morrow be my birthday, so I be just letting they B.B.C. folks know, so as my uncles an' aunties can wish me 'appy returns."

ALL-BRITISH WIRELESS EXHIBITION, White
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The wonderful MARCONIPHONE Exhibit
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CUT OUT THIS COUPON AND SEND TO-DAY as the demand is very great and the edition limited.

Hullo, Ciu! * THE CURE FOR A TONGUE-TIED WORLD.

A Talk Broadcast from London by John Merchant.

I PROPOSE to entertain you upon the subject of "Esperanto: The Cure for a Tongue-tied World." This may not sound too promising, but believe me, it is more enthralling than the latest play, more thrilling than the latest film, more moving than the latest romance.

But don't move, just hold on, because the dish will be served up with a plenitude of pleasing phrases, garnished with a number of amusing anecdotes.

Nobody quite realizes how thoroughly tongue-tied the world is until he or she travels beyond the boundaries of this bright little island of ours, and then the fun begins.

A "Pronounced" Difficulty.

The fact of the matter is that the moment we cross a frontier, we are up against the problem of foreign language. Even the gutter snipes of Paris speak French more fluently than the greatest high-brows of our own Universities; and the same thing applies to every other country under the sun.

A London stockbroker went to Paris for a holiday. On his return he was asked if he had any difficulty with his French. "No," he replied, "but the Parisians had."

They generally do, and the difficulty is always a pronounced one!

The One Solution.

It is the fear of making mistakes which keeps the world tongue-tied when taking an excursion into strange lands. There is one solution to the problem—everybody must learn Esperanto in addition to the mother tongue.

We call it the mother tongue, you know, because father rarely gets a chance to use it. In the battle of tongues, a woman can always hold her own—but she never does.

The time is ripe for the universal adoption of an auxiliary language for the peoples. There is nothing new in the idea. In fact, there is nothing new under the sun. Even broadcasting has been going on for years. I met a man in the train, aged about seventy, who has been broadcasting from his birth. He certainly had the most pronounced accent I have ever seen.

Lord Bacon, the man who wrote Shakespeare's plays 300 years after he died, was one of the first to suggest an international language. To-day everyone realizes the need and even statesmen have tried to do something in the

matter. They have appointed commissions, and the latter have written reports in favour of Esperanto, and these reports have been duly presented, filed, and speedily forgotten.

Better than Greek or Latin.

Greek and Latin have been proposed for international service by people who have been educated beyond their intelligence, and the other day someone—probably a master-criminal—suggested that the police ought to use Latin as an aid to their investigations with other nations. One might as well expect a man to stop Carpentier's right as expect the average policeman to decline a Latin noun. Or rather, the matter would end with his declining it.

For political and sentimental reasons, neither English, French, nor any other national idiom will ever command itself to the world at large. Therefore let us turn to the one practical alternative—Esperanto.

Esperanto is called an artificial language, but actually it is no more artificial than a garden city is artificial when compared with an old-time city, which has grown up higgledy-piggledy, with a mass of winding streets and cul-de-sacs, in which it is as difficult to find one's way as to suck a peach without injury to its bloom.

Abolishing Frontiers.

Esperanto is a simplified natural language, which is easy to write, easy to speak, and easier still to read. A knowledge of it will carry you over the whole globe, do away with frontiers, and make friendships for you everywhere you go. Julius Caesar was a strong man; he threw a bridge across the Rhine. But with Esperanto at your command you can throw your voice to the ends of the earth, and be understood by your fellow-Esperantists both near and far.

The pleasures you now receive through broadcasting would be increased a hundredfold if everybody knew Esperanto, because then singers of every nationality would sing for you in that tongue, and everybody would understand what was being sung.

(* "Hullo, Everybody!" in Esperanto.)



Father (making exit at conclusion of lecture): "... so now you understand that I will not permit children of mine to behave in so unladylike a manner."
One of the girls (aside): "2LO now closing down!"

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

Melba's Encouragement.



MISS ELSIE COCHRANE.

MISS ELSIE COCHRANE, who sings at London Station, has appeared at many of the leading musical centres of Europe with marked success, including Paris, Munich, Berlin, Vienna, and Elberfeld, and in this country she has sung at the Queen's and Albert Halls and at the Hallé concerts in Manchester.

Originally, her parents were against her going in for singing professionally, but Madame Melba heard her sing in London and gave her so much encouragement that she embarked on a career that has brought her, as she herself says, "nothing but the greatest happiness."

Held Up in Germany.

MISS COCHRANE was one of the many Britishers to be caught in Germany at the beginning of the war, being held up in Munich for five weeks. It was a trying time; but, luckily, through the aid of influential friends, she escaped into Holland the day before all aliens had to report at the Police Office.

Miss Cochrane had a three years' contract with the Royal Opera in Berlin, but, of course, this was broken on account of the war; but Miss Cochrane avers that no sum of money would tempt her to go to Germany again.

A Nerve-Wracking Experience.

MR. ROBERT D. STRANGEWAYS is one of Newcastle's most promising singers, where he has taken leading parts in *The Lily of Killarney* and *Maritana*. Mr. Strangeways declares that at first it was a nerve-wracking ordeal to sing before the microphone. "I missed the encouraging appreciative smile of the audience," he says. "As I was among the very first to sing at the Newcastle Station, I am by now, of course, acclimatized, and find as much pleasure in singing at a Broadcast Station as I do on a concert platform."

From Mine to Stage.



MR. GEORGE PARKER.

A VERY varied career has been that of Mr. George Parker, the well-known baritone. As a boy, he was in the choir at the Leeds Parish Church, when he sang the treble solos in many famous scores by Bach, Brahms, Mendelssohn, etc. Later, he went in for mining engineering, and held a position as a colliery manager.

After that he was in the choir at Manchester Cathedral, which he left to go to Westminster Abbey. While at the Abbey he was appointed a Gentleman of His Majesty's Chapel Royal, the duties of which position are to sing at the services at St. James's Palace, Buckingham Palace, and Marlborough House.

During the war Mr. Parker went to France three times in one of Miss Lena Ashwell's concert parties for the soldiers, and he has also appeared with great success on the stage in London as the "Desert Lover" in Mr. Oscar Asche's production of *Chu Chin Chow* at His Majesty's Theatre.

A Popular Male Choir.

THE Farnworth Wesley Male Voice Choir, which has achieved a great success at Manchester Station, is of comparatively recent origin, being only three years old. Starting in a small way by earl singing one Christmas to provide funds for the school, they suggested that if they could sing without music in the dark, they might be able to sing with music in the light, and thus the choir was formed.

A Brilliant Idea!

ON one occasion the Choir was engaged to give a concert in a neighbouring town, and an official of the Choir met a lady officer of the school, and having had sad experience of the Choir singing to a high-pitch piano, he insisted that they must get a lower piano than the one belonging to the school.

The lady promised to do all she could to oblige, but on the following Monday she came to apologize that they had not been able to secure one.

"The pianos are all alike!" she said. "We have measured two in the school and three in our row, and we suggest that you use a stool we have with the seat on a screw, and instead of a low piano you have a high seat!"

Vocalist and Critic.



MR. STEPHEN WILLIAMS.

MR. STEPHEN WILLIAMS, the bass-baritone singer, so popular at Manchester, was the very first performer who accompanied himself at that station. Apart from his work as a vocalist, Mr. Williams is well known as a musical critic, his articles appearing regularly in a leading daily paper.

He is an ardent student of the best music in all its branches, and he says: "I am a great believer in broadcasting as a medium for instilling a love of good music into the hearts of the people."

"Syncopeated."

MR. ROBERT MURRAY, who broadcasts from Glasgow, tells an amusing story concerning a married man who was not feeling very well, and his wife suggested that he should consult the doctor. When he returned, she asked how he had got on.

"Not very well," was his reply. "The doctor tells me I've got a syncopeated heart."

"Oh, that's terrible," she cried, "that sounds dreadful! Let's see what it means in the dictionary."

So she looked it up and said: "Oh, sir, John, the doctor's diagnosed you right enough. Syncopeated—moving quickly from one bar to another."

"Alarming."

MISS EVELYN BURY, who has been delighting Manchester listeners with her singing, relates an embarrassing experience she once had while singing in a Lancashire town. The concert was held in the room belonging to a girls' club, and a large alarm clock was fixed over the platform to keep the girls up to the mark.

Miss Bury was singing the "Waltz Song" from *Tom Jones*, and when she came to the line, "If this dream be, let the dream go on," the alarm fulfilled its duty with terrific energy. Both singer and audience were spell-bound for a moment, but suddenly they all burst out laughing, and Miss Bury had to leave the platform to recover her equanimity.

A Newcastle Violinist.



MR. ERNEST SHARP.

A POPULAR favourite at Newcastle Station is Mr. Ernest Sharp, whose violin playing is highly appreciated by listeners. Mr. Sharp began to play the violin when quite a little boy, when he appeared at the annual concerts of his school. After studying in his native town and in London, he took the degree of Fellow of the College of Violinists, and to-day he has one of the most extensive repertoires of any living artist—including some of the most difficult pieces to be found in violin music.

Mr. Sharp is the possessor of a fine Nicholas Lupot violin, of which he is very proud.

What He Could Do.

AS showing what a musical reputation he had even in his schooldays, Mr. Sharp tells an amusing story. A new and rather exacting master was taking the class in chemistry and he did not get from young Sharp ready answers to his questions.

At last, getting annoyed, the master asked him: "Is there anything you can do?"

Before Sharp could reply, the whole of the rest of the class answered in chorus: "Yes, sir, he can play the fiddle!"

He Paid Up.

MR. AYLMER BUESST, the famous comedian, is an excellent story-teller, and he vouches for the truth of the following, which is evidence of a certain prejudice against the "business" capacity of musicians:—

"An orchestral player once asked me for a loan on account of next week's salary. I declined, since I had obliged before and did not want to become a sort of permanent loan office. 'All right,' said the player, 'but you are going to be in a bit of a fix.' I suggested that he meant he would be in a fix. 'No,' he rejoined, 'I am due to play for you every night this week, and I've pawned my fiddle.' I was crushed, and paid up!"

A Musical Education.



MISS RITA SHARPE.

MISS RITA SHARPE, the clever young player of the 'cello, is a cousin and pupil of Mr. Cedric Sharpe, who, as all music lovers know, is one of our most celebrated performers on the same instrument. Miss Sharpe is noted for the beautiful tone of her playing and it can truthfully be said of her that she makes the 'cello sing.

Miss Sharpe tells an amusing anecdote about a musician who one day met a nervous rich friend of his.

"Is your daughter well educated as regards music?" he asked.

"Rather!" replied the other, drawing himself up proudly. "You've only got to name any record, and she can tell you exactly what's on the other side!"

WIRELESS PROGRAMME—SUNDAY (Nov. 18th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 5.0.—THE PALACE TRIO: March, "Los Ruedes de Venus" (Vulpatti); Romance, "Bohemienne" (Baldi); "Humoresque" (Dreisk).
- OWEN GODFREY (Soprano): "Where'er a Snowflake Leaves the Sky" (Lisa Lehmann); "I Wish I Were a Tiny Bird" (Hermann Lohr).
- HILDA DEDERICH (Solo Pianoforte): "Sonata in C Major" (Schubert); Two Concert Studies (Poldini); "La Follie" (Raff).
- SETH LANCASTER (Solo 'Cello): An Old English Sonata (Pietro Giustino Roni—1700).
- ERIC GODLEY (Baritone): "Pale Moon" (F. Knight); "The Sweetest Flower That Blooms" (Hendley).
- The Palace Trio: Arabesque, No. 1 (E. Major) (Debussy); Nocturne and Sourd March (Grieg); "Antienne" (Chaminade).
- Owen Godfrey: "In Languid Time" (Chapman); "Love's Own Kiss" (Freeman).
- Hilda Dederich: "Vignettes" (McEwen); 1. "Petite Cherie" 2. "Les Hirondelles" 3. "Pantalon Rouge" 4. "May Night" (Polmgren); "En Route" (Polmgren).
- Seth Lancaster: "Notturmo" (Igor Lechner); "Tarantelle" (Noel Johnson).
- Eric Godley: "My Dreams" (Fosti); "Fandango Nook" (Mockenre).
- The Palace Trio: "Berceuse" (Hals-lada (N. S.)); March, "Stars and Stripes" (Sousa).

5.0.—Close down.

Announcer: J. S. Hodgson.

SUNDAY EVENING.

- 8.30.—GEORGE PARKER (Baritone): "Lord God of Abraham" ("Elijah") (Mendelssohn); Hymn, "Abide With Me" (A. & M. No. 27).
- REV. THOMAS YATES, Kensington Congregational Chapel, Religious Address. Hymn: "For All the Saints" (A. & M. No. 437).
- MALE VOICE CHOIR from the London Choir School (Directed by Carlton Borrow, A.B.C.O.): "Why Fiercely Rage the Heavens" (Mendelssohn).
- 9.0.—THE BAND OF THE 20TH BATTALION LONDON REGIMENT (The Queen's Own), by permission of Lieut. Col. Hall, Commanding. Conductor, Albert E. Jackson. March, "Invicta" (Parr); Three Dances from "Tom Jones" (Edward German); Suite de Valse, "Arc-en-Ciel" (Waldtrauf); Two movements from "Petite Suite de Concert" (Calderidge-Taylor); 1. "Caprice de Nautette" 2. "La Tarantelle Prodigieuse"; Overture, "Hungary Lads" (Erdos).
- George Parker: "Brilliant" (Eugene Ballock); "Old Clothes and Fine Clothes" (Martin Shaw); "The East Riding" (John Ireland); "Come My Own One" (arr. Butterworth).
- 10.0.—TIME SIGNAL, GENERAL NEWS BULLETIN, S.B. to all Stations. Local News and Weather Forecast. Choir: "I Love My Love in the Morning" (A. S. S.); "Departure" (Mendelssohn).

"Good-night, Good-night, Beloved" (Pavani).

Band: Oriental Fantasy, "In a Chinese Temple Garden" (Kestoby); March, "United Service" (Parr).

10.45.—Close down.

Announcer: A. H. Burton.

BIRMINGHAM.

- 3.0.5.0.—Concert, S.B. from London.
- 5.30.—ORCHESTRA: Overture, "Christ-linus" (Beethoven).
- 9.40.—REV. A. BATEMAN: Religious Address.
- 8.55.—WOLSELEY MALE VOICE CHOIR (Conductor, Robert Tricklebank): Hymn, "Jesus, Lover of My Soul" (tune, Aberystwyth); Anthem, "The Radiant Morn" (Coleman); Part Song, "War Songs of the Saracens" (Montock).
- 9.10.—ELSIE COCHRANE (Soprano): "With Verdure Glad" ("Creation") (Haydn).
- 9.20.—SILVIO SIDELI (Baritone): "For Ever and For Ever" (Tosti); "For a Kiss" (Tosti).
- 9.30.—Elsie Cochrane: "Serenade" (Gounod); "Songs My Mother Taught Me" (Dronik); "Nymphs et Sylvains" (Brenberg).
- 9.40.—Silvio Sidel: "Se" (Danza); "Idale" (Tosti).
- 9.50.—Choir: Part Song, "The Night March" (Schumann); Anthem, "Far From My Heavenly Home" (Page).
- 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
- 10.15.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

- 3.0.5.0.—Concert, S.B. from London.
- 8.0.—THE BOURNEMOUTH WIRELESS MILITARY BAND (Conductor, Captain W. A. Featherstone). Air: "Judex" ("Mars et Venus") (Gounod).
- 8.45.—REV. J. HOWELL REES (Baptist Church, Landsdown). Religious Address.
- 9.0.—HILDA ROOKE (Soprano): "Oh, For the Wings of a Dove" (Mendelssohn).
- 9.5.—Band: Selection, "Samson and Delilah" (Saint-Saens).
- 9.20.—Hilda Rooks: (a) "Solving's Song" (Grieg); (b) "By the Ganges" (Montock).
- 9.30.—Band: Finale, "Fifth Symphony" (Beethoven); "Slumber Song" (Schumann); "Arabesque" (Schumann); Tone Poem (Sibelius).

WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	363 Metres
ABERDEEN (2BD)	-	495 "
BIRMINGHAM (5IT)	-	423 "
BOURNEMOUTH (6BM)	-	385 "
CARDIFF (5WA)	-	353 "
GLASGOW (5SC)	-	415 "
MANCHESTER (2ZY)	-	370 "
NEWCASTLE (5NO)	-	400 "

10.0.—NEWS, S.B. from London. Local News and Weather Forecast.

10.15.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

- 3.0.5.0.—Concert, S.B. from London.
- 8.10.—THE NEWPORT ROAD T.M. CHOIR: New Union Hymn, "Worship" (Shaw); Recit. and Quartette, "God So Loved the World" ("The Crucifixion") (Shaw).
- REV. IRA TOWNSEND, Religious Address. Hymn: "Praise, My Soul" (Goss). The Choir.

Schumann Programme.

- JOHN COLLINSON (Tenor), HERBERT WARE (Violon), MADAME HERBERT WARE (Violoncello), VERA MCCOMB THOMAS (Pianoforte).
- 8.40.—"Mr. Everyman" on "Schumann, the Man and the Composer."
- 8.45.—The Pianoforte Trio (Opus 63); and "Phantasistücken" (Opus 88); Schumann Lieder, with a selection from the "Dichter-liebe" ("Paul's Love"). The National Anthem.
- 10.0.—NEWS BULLETIN. Local News and Weather Forecast.
- 10.15.—Close down.

Announcer: A. Coxbett-Smith.

MANCHESTER.

- 3.0.5.0.—Concert, S.B. from London.
- 8.0.—S. G. Honey—Talk to Young People.
- 8.35.—REV. PRINCIPAL MOULTON, M.A., of Didsbury College, Religious Address.
- 8.45.—THE OPENSHAW MALE VOICE CHOIR: "Come, Let Us March"; "My Love is Like a Red, Red Rose"; "On the Banks of Allan Water."
- IRENE MORRIS (Soprano): (a) "Spring Time" (Fildel); (b) "Where'er You Walk" (Harold).
- 9.15.—Choir: "Gloria" (from 12th Mass) (Mozart); "Comrades in Arms"; "Lead, Kindly Light."
- Irene Morris: "Annie Laurie" (arranged by Lisa Lehmann); "On Wings My Fancy Flanges" (Mendelssohn).
- Choir: "Italian Salad."
- 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
- 10.15.—Choir: "Exultate"; "The Long Day Closes."
- 10.20.—Close down.

Announcer: Victor Smythe.

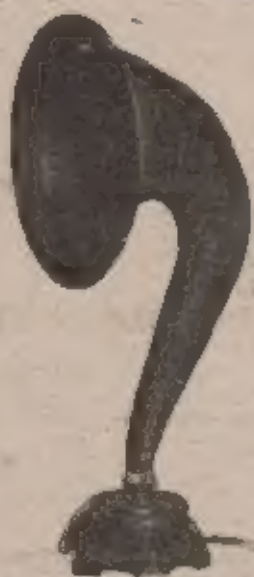
NEWCASTLE.

- 3.0.5.0.—Concert, S.B. from London.
- 8.30.—THE ELMORA CHOIR: "The Crusaders" (Dr. Penhagor); "In Absence" (Dudley Buck).
- Hymn: "Hark, Hark My Soul" (Smart).
- REV. A. LEE, Religious Address.
- Choir: Hymn, "Now the Day is Over" (Dykes); "Send Out Thy Light" (Gounod); "The Three Fishers" (J. E. Hanson); "O Sweet Delight" (Montock).
- DAN GREGORY (Durham Cathedral) (Baritone): "Songs of the Fleet" (Stanford).
- Choir: "Martyrs of the Arena" (Ridley); "In the Sweet Bye-and-Rye" (Dr. Penhagor).
- 10.0.—NEWS, S.B. from London. Local News and Weather Forecast.
- 10.10.—Close down.

Announcer: C. K. Parsons.

Western Electric

This Loud Speaker, No. 44005, operates on the balanced armature principle as so successfully applied in the case of the Western Electric Loud Speaking Equipment. This receiver has a non-metallic diaphragm, and although not equalling in power the well-known large-pattern receiver (No. 44002) it will be found to have the same purity of tone and a volume sufficient for all ordinary purposes.

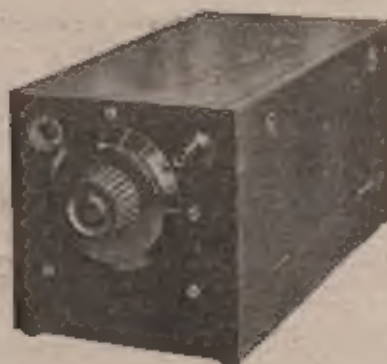


No. 44005.

Good results can be obtained by using this receiver in conjunction with any amplifier of reasonable power, such as the Weconomy Amplifier No. 44012, but for the best results the Weconomy 3-valve 2-stage Amplifier, or the No. 44014, should be used.

The trumpet and base have a black finish, the former being constructed of a special material which possesses the necessary acoustic properties.

Overall height 1ft. 9ins. Weight 6lbs.



No. 44013.

A Sound-boost, 3-Valve, 2-Stage Amplifier.

This apparatus effectively meets the present demand for an Amplifier giving more power than the usual two-stage amplifier, but without the comparatively heavy current consumption usually associated with power amplifiers. This set, owing to the use of three Weconomy Valves, gives ample energy to operate a Loud Speaker of the No. 44005 pattern at full efficiency.

This is accomplished without the use of accumulators.

The Amplifier is fitted with a rotary switch controlling the degree of amplification, and may thus be adjusted to secure the tone and volume best suited to the incoming signal strength.

Loud Speaker No. 44002 used in conjunction with the Western Electric Amplifier No. 44013 is most suitable for use in the home. Under ordinary receiving conditions excellent results are obtainable with the amplifier adjustment on the first or second division, but when incoming signals are weak the reserve of power possessed by this Loud Speaker is greatly appreciated.

The No. 44002 Loud Speaker may be used in conjunction with any power amplifier, but for purity of tone and general excellence the Western Electric Amplifier No. 44014 is strongly recommended; in fact this combination is now generally recognised as the premier Loud Speaking Equipment.



No. 44002.

The Amplifier is specially designed for use in conjunction with the No. 44002 Loud Speaking Receiver and is contained complete in a polished mahogany case. A separate Key controls the filament, and is situated at one end of the case together with a five-step switch for the adjustment of the volume of sound. Ventilation discs and a window are provided for inspecting the filaments without opening the case.



THE AMPLIFIER

The Transformers in the Loud Speaking Amplifier are specially designed to reduce noise to the utmost and to eliminate distortion, and a condenser is provided across the terminals of the high-tension batteries, which prevents losses due to ageing of the batteries.

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WIRELESS PROGRAMME—MONDAY (Nov. 19th.)

The letters "S.B." printed in Italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 11.30-12.30.—Concert: Elsie Graham (Soprano), Nancy Phillips (Solo Violin). For details see page 279.
- 3.30-4.30.—Concert: Orchestra and John Huntington (Baritone). For details see page 279.
- 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. "The Romance of a Boy-Broker," by G. Henry.
- 5.30.—CHILDREN'S STORIES: "Sabo and David in the Wood," by E. W. Lewis; "Jack Hardy," Chap. 10, Part 1, by Herbert Strang.
- 6.15.—Boys' Brigade News.
- 6.30-7.0.—Interval.
- 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.* JOHN STRACHEY (the B.B.C. Literary Critic), Weekly Book Talk. *S.B. to all Stations.* Local News and Weather Forecast.

Wagner Evening.

S.B. to all Stations.

- 7.30.—THE AUGMENTED ORCHESTRA, conducted by PERCY PITT.
Overture: "The Mastersingers of Nuremberg"; Good Friday Spell ("Parsifal").
GERTRUDE JOHNSON (Soprano), of the British National Opera Company (with Orchestra): "Elsa's Dream" ("Lohengrin").
Orchestra: Prelude and Death Scene ("Tristan and Isolde").
JOHN PERRY (Tenor), of the British National Opera Company (with Orchestra): "Spring Song" ("The Valkyrie").
Orchestra: "Siegfried's Ordeal by Fire" ("Siegfried").
Gertrude Johnson and John Perry: Love Duet ("Lohengrin"—Act III).
Orchestra: Dedicatory March.
- 9.10.—LT. COL. A. C. BROMHEAD, C.R.E., President of the British National Film League: "British Films for British People." *S.B. to all Stations.*
- 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.* Local News and Weather Forecast.
- 9.45.—Orchestra: Ballet Music, "Le Cid" (Moussé).
Gertrude Johnson.
John Perry.
Orchestra: "Valse Caprice" (Rud. Strauß).
- 10.30.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Concert: Beatrice Dickson (Contralto), Alice Couchman (Solo Pianiste), in a Song Recital, "Sea Pictures" (Elgar).
- 5.0.—WOMEN'S CORNER.
- 5.30.—Agricultural Weather Report. KIDDIES' CORNER.
- 6.45.—Boys' Brigade News.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—"WAGNER" EVENING. *S.B. from London.*

- 9.10.—LT. COL. A. C. BROMHEAD. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert by Annie Rowe (Mezzo-Soprano) and the Station Pianist.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Boys' Brigade News.
- 6.15.—Scholars' Half-Hour.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—LT. COL. A. C. BROMHEAD. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: Bertram Fryer.

CARDIFF.

- 3.30-4.30.—Falkman and his Orchestra at the Capital Cinema.
- 5.0.—"SWAN" "FIVE O'CLOCK." "Mr. Everyman." Talks to Women. Vocal and Instrumental Artists, and the Station Orchestra. Weather Forecast.
- 5.30.—Boys' Brigade News.
- 6.45.—THE HOUR OF THE "KIDDIE-WINKS."
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—LT. COL. A. C. BROMHEAD. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: A. Corbett-Smith.

ALTERATIONS TO PROGRAMMES, Etc.

OWING to the enormous circulation of *The Radio Times*, it is necessary for the journal to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after *The Radio Times* has gone to press.

MANCHESTER.

- 2.30-4.30.—Concert by the "ZZY" Orchestra.
- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Report.
- 5.35.—CHILDREN'S HOUR.
- 6.35.—Boys' Brigade News.
- 6.40.—MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancashire and Cheshire Institute)—Spanish Talk.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Local Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—LT. COL. A. C. BROMHEAD. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.20.—Special Weather Reports. Men's Club. Amusements. Close down.
- Announcer: S. G. Hodge.

NEWCASTLE.

- 3.45-4.45.—Concert by Florence Farrar (Pianoforte Solo) and Mrs. E. Hall (Soprano).
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Richard and Charlie.
- 6.0.—Scholars' Half-Hour. A Short Talk on "The Hoopy Bee," by Mr. W. Carr, B.Sc.
- 6.30.—Boys' Brigade News.
- 6.45.—Farmers' Corner.
- 7.0.—NEWS. *S.B. from London.* JOHN STRACHEY. *S.B. from London.* Local News and Weather Forecast.
- 7.30.—WAGNER EVENING. *S.B. from London.*
- 9.10.—LT. COL. A. C. BROMHEAD. *S.B. from London.*
- 9.30.—NEWS. *S.B. from London.*
- 9.45.—Concert. *S.B. from London.*
- 10.30.—Close down.

Announcer: E. L. Odhams.

Foreign Stations.

- L'ECOLE SUPERIEURE (PARIS), 450 metres.
Tuesdays and Thursdays, 8.45 p.m. to 9 p.m.—Concert.
- Saturdays, 1.30 p.m. to 5.30 p.m.—Lectures and Concert.
- Daily at 10.0 a.m., 4.5 p.m. and 8.10 p.m.—News and Concert, G.M.T.
- THE HAGUE. PCGG. 1,095 metres.
Sundays, 3 p.m. to 6 p.m.—Concert.
Mondays, 9 p.m. to 10 p.m.—Concert.
Thursdays, 8.30 p.m. to 10.30 p.m.—Concert. G.M.T.
- RADIOLA (Paris), 1,780 metres.
Daily, 11.45 a.m. to 2.45 p.m.—Concert and News. 4.5 p.m. to 5.15 p.m.—Concert. 7.45 p.m. to 9.30 p.m.—Concert. Also Concert from 1 p.m. to 2 p.m. on Sundays. G.M.T.
- EIFFEL TOWER. FL. 2,600 metres.
6.40 a.m. and 11.15 p.m.—Weather Forecast.
2.30 p.m.—Stock Exchange News. 5.10 p.m. to 5.55 p.m.—Concert. 10.10 p.m.—Weather Forecast. G.M.T.



At the All-British Wireless Exhibition — — White City - Shepherd's Bush - Nov. 8th to 21st, 1923

If not visiting
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W.T.8, describ-
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'1924 Amplions.'

The Amplion Loud Speaker is so well known that it is hardly necessary to draw special attention to the Amplion Exhibit on Stand 113 (Hall C).

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In design and construction the new Amplion represents a definite advance in Loud Speaker efficiency, for speech as well as music is brought out in full volume with remarkable clarity and freedom from distortion.

In tone the Amplion is delightfully natural and the result is due, in no small measure, to the improved non-resonating sound conduit and oak or mahogany trumpet fitted to all styles listed at £3 5 0 and upwards.

An entirely new and original type of Loud Speaker now introduced is the six-guinea Portable All-Purpose Model, which may be carried like a hand-camera and used both in and out of doors with equal facility.

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A real Dry Battery Valve with a current consumption less than ONE QUARTER that of any valve on the market.

ONLY 0.06 AMPERES!

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The D.E.3. Valve embodies all the advantages and latest improvements in Dual Emitter Valve manufacture.

NO ADAPTORS REQUIRED.

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THE GENERAL ELECTRIC CO., LTD., MAGNET HOUSE, KINGSWAY, LONDON, W.C.2.

- 7.45.—Concert by Florence Farrar (Soprano) and Mr. E. Fletcher, Soloist.
 8.—WOMEN'S HOUR
 8.5.—CHILDREN'S HOUR. Stories, etc. by Mrs. Latham and the Uncles Jim. Charlie and Richard. Miss Peachie—Son.
 9.—Religious Half Hour. Talk by Mr. J. W. Dimes, B.Sc., on "Life and Work of Jesus."
 Partners' Corner
 9.15.—NEWS. S.H. from London
 ARCHIBALD HAYDON. S.H. from London
 Local News and Weather Forecast
Grieg Night.
 9.30.—Mr. John West, L.H. & M. L.R.C.M.
 A.R.C.O. Talk on Grieg
 7.40.—ORCHESTRA.—"Peer and Sinto."
 TOM CASE. (a) "Two Harps."
 (b) "The Wagoner."
 (c) "The Wagoner."
 (d) "The Wagoner."
 (e) "The Wagoner."
 (f) "The Wagoner."
 (g) "The Wagoner."
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0.06 Ampere Filament Current
Accumulators no Longer Necessary.

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LONG LIFE for the Dry Battery.



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WHITE CITY
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Filament Voltage - - 2.5 to 3 volts.
FILAMENT CURRENT - 0.06 amps.
FILAMENT WATTS - 0.18 watts.
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The B5 Valve has been developed to meet the need of a detecting and amplifying valve which will operate from **standard dry batteries** such as are used for electric bells.

The B5 Valve fulfils this condition owing to its **low filament current** and also ensures a **longer life** from the **dry batteries** than can be obtained with any other valve on the market, without impairing the life of the valve.

Fitted with standard British 4-pin cap, thus obviating the use of a special adaptor and the risk of noisy operation due to additional contacts.

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WIRELESS PROGRAMME—THURSDAY (Nov. 22nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 11.30-12.30. Concert. Winifred H. ...
- 5.0.—WOMEN'S HOUR. Fashion Talk by Miss Nora Sha. ... The Women's Movements and What we Owe to Them by Miss Leslie Kount.
- 5.40.—OUR STORIES. "Peas and Carrots" by Ruth Holmes. "The Cockatoo" by "The Bored Baby Giant" by "Smayhe". "Jack the Giant Killer" by Herbert Strang. L.O.M. of the Daily Mail.
- 6.15.—Boy Scouts and Girl Guides' News.
- 6.25-7.0. Interval.
- 7.0.—TIME SIGNAL AND FIRST GENERAL NEWS BULLETIN S.B. to all Stations. PERCY A. SCHOLLES (the B.B.C. Music Critic): "The Week's Music". ... of the Radio Society ... S.B. to all Stations. Local News and Weather Forecast.

7.30. Band of His Majesty's Royal Air Force

- By permission of the Air Force, ... Conductor Flight Lieut J. ... S.B. to all Stations.
- Overture "The Flying Dutchman" (Wagner). "Solveig's Song" (Peer Gynt). "Anitra's Dance" (Grieg). "Suite in F" (Holst). JOHN COLLINSON (Tenor): "Angels Guard Thee" (Gardner), "And O' (Thomson), "Edenure" (Foster). JOHN HENRY answers some more letters. R.A.F. Band.
- Two Norwegian Dances (Hansen): 1. "The Tarantella", 2. "Lacsson to Inprovisa". 3. "The Feet". JOHN COLLINSON (Mary): "To Mary" (M.T. White), "For You Alone" (Gee), R.A.F. Band.
- "Dance Suite" (Tchikoff): 1. "Holiday", 2. "Cossack Revels", 3. "Dance", 4. "Valse Russe".
- 9.10.—SIR EDWARD SMITH, J.P. (Vice President of the Safety First Council), on "The Peril of the Streets" S.B. to all Stations.
- 9.30.—TIME SIGNAL AND GENERAL NEWS BULLETIN S.B. to all Stations. Local News and Weather Forecast.
- 9.40.—R.A.F. Band.
- Two Norwegian Dances (Hansen): 1. "The Tarantella", 2. "Lacsson to Inprovisa". 3. "The Feet". JOHN HENRY on "Helping the ... R.A.F. Band.
- "In a Monastery Garden" (K...), (In response to many requests.) "In a Santa Claus Workshop" French Marche Mista ...
- 10.30. Close down.

BIRMINGHAM.

- 3.30-4.30. 4.40. ... Hilda Rayould (Conductor) Lucy Short (Dramatic ...), Paul Kemmer's Orchestra.
- 5.0.—WOMEN'S HOUR.
- 5.30.—Agricultural Weather Report. KIM LEE CORNELL.
- 1.54. Interval.
- 6.45.—Boy Scouts' and Girl Guides' News.
- 7.0.—NEWS S.B. from London. PERCY A. SCHOLLES S.B. from London. Radio Society Talk S.B. from London. Local News and Weather Forecast.
- 7.35.—Concert S.B. from London.
- 9.10.—Sir Edward Smith, J.P. S.B. from London.
- 9.30.—NEWS S.B. from London.
- 9.45.—Concert S.B. from London.
- 10.30.—Close down.

BOURNEMOUTH.

- 3.45.—Mabel Harding (Conductor) Station Master ... S.B. from London.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Boy Scouts' and Girl Guides' News.
- 6.15.—Interval.
- 7.0.—NEWS S.B. from London. PERCY A. SCHOLLES S.B. from London. Radio Society Talk S.B. from London. Local News and Weather Forecast.
- 7.35.—Concert S.B. from London.
- 9.10.—Sir Edward Smith, J.P. S.B. from London.
- 9.30.—NEWS S.B. from London.
- 9.45.—Concert S.B. from London.
- 10.30.—Close down.

CARDIFF.

- 3.45.—Mabel Harding (Conductor) Station Master ... S.B. from London.
- 4.45.—WOMEN'S HOUR.
- 5.15.—CHILDREN'S HOUR.
- 6.0.—Boy Scouts' and Girl Guides' News.
- 6.15.—Interval.
- 7.0.—NEWS S.B. from London. PERCY A. SCHOLLES S.B. from London. Radio Society Talk S.B. from London. Local News and Weather Forecast.
- 7.35.—Concert S.B. from London.
- 9.10.—Sir Edward Smith, J.P. S.B. from London.
- 9.30.—NEWS S.B. from London.
- 9.45.—Concert S.B. from London.
- 10.30.—Close down.

- 7.0.—NEWS S.B. from London. PERCY A. SCHOLLES S.B. from London. Radio Society Talk S.B. from London. Local News and Weather Forecast.
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- 9.30.—NEWS S.B. from London.
- 9.45.—Concert S.B. from London.
- 10.30.—Close down.

11.30-12.30. Concert by the "ZZY" Trio.

- 5.0.—MAINLY FEMININE.
- 5.25.—Farmers' Weather Report.
- 5.30.—CHILDREN'S HOUR.
- 6.0.—Boy Scouts' and Girl Guides' News.
- 6.45.—George W. Thompson: "The Triumph of Steel and Concrete."
- 7.0.—NEWS S.B. from London. PERCY A. SCHOLLES S.B. from London. Radio Society Talk S.B. from London. Local News and Weather Forecast.
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- 9.45.—Concert S.B. from London.
- 10.30.—Special Weather Reports. Men's Club. ... Victor Smythe.

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The Prize I Didn't Win.

A Broadcast Talk from London by John Henry.



I RISE to remark that that "Brighter Britain" idea of the R.B.C. was a delusion and a snare, and it cost further vision over a life already overshadowed with more than its share of trouble. I was sitting at home in peace and the wife was humming what a wonderful wireless business it is for a fortunate one.

When she heard Uncle Rex announce the details of the competition, after giving her views on the subject at length, she said: "Let's go in for it."

I said: "Don't be so dolt! We aren't having any more days."

She said: "Why not?"

I said: "No money."

Well," she said, "back a horse and win some."

Of course, it was silly talking like that, but I back a horse, it always drops dead or scotches itself or does a Tishy on me, so I told her again not to be so dolt and the subject dropped for a while.

A Bit Suspicious.

But the next night she said: "Where shall we go for our holidays?" So I said: "Hyde Park." But she said she'd got some money and she'd pay.

I said: "Where did you get money from?"

I was a bit suspicious, because, although she often asks me for money, I never give her any, but she said she'd backed a horse and it had won."

I said: "Who gave you the tip?"

She said: "Nobody. I picked it myself. I looked in the paper and I found the name and it had set 7/10s. against it, and eight and seven's thirteen, and thirteen's my lucky number, so I backed it and it won."

A Curious Dog.

Eight and seven thirteen! Oh, it's all wrong. Well, by the time I'd got my breath back, she'd decided we were going to the seaside, so I said: "What about Herbert?"

Herbert's our dog. We're both very fond of dogs. "Herbert's a very curious dog. He thinks he's a collie, but he isn't. I think he's a cross between a skunk, a bloodhound, and a cat."

He's at his best when he's at full cry down our street. When you tread on his tail he's said to be in full cry. If ever I got ad libbed up in my tennis clothes, Herbert always leaves a permanent stain on my trousers by sniffling at me with his cold, damp, objectionable nose.

She said: "Will you take him?"

I said: "No leave him."

She said: "I like him."

I said: "Leave him," and we argued it out, but she gave way at last and we decided to take him.

Our Unique Camera.

Then we got the camera out. Our camera's different from all other cameras. Ordinary cameras just take photos of what's there, but ours takes photos of what isn't there as well. Men with two heads and without feet, and the like that.

Anyhow, we packed the camera, and the next morning we set off for the seaside. We went to an hotel for rooms, but the manager said they were full up. "Everything's full up," he said, "but seeing it's you, I can fix one of you in the latrine and the other on the billiard table."

Well, we had another argument about it, but I was in and so did I. I was in and so did I.

Again and I slept on the billiard table. I was in very well and the next morning I was in.

I had wanted to charge my camera, but I was in the wireless set and I was in and went on the beach and I was in.

Some clever, original idea for a photo. So my better half thought I was in.

I was in all wrong, so I thought I was in, and I was in so we got the staff.

I was in the wireless set and I was in and went on the beach and I was in.

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I was in all wrong, so I thought I was in, and I was in so we got the staff.

I was in the wireless set and I was in and went on the beach and I was in.

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Uncle Edgar.

Mr. Percy Edgar, Director of the Birmingham Station.



THE word which summarizes Percy Edgar is "Enthusiasm." When he is doing the work for which he is best fitted, as work is his life, and he falls naturally into the habit of thinking his work by day and dreaming by night. If there is such a thing as an extraordinary fact, it is a fact that he has found in the directorship of the Birmingham Station the one niche in the world which he was born to fill.

The writer had occasion to co-operate with him in the management of the most important series of concerts in the Midlands over a period of two years. He proved his ability to remember and administer all the minute detail of concert promotion in a manner which deserved the title of statesmanship. In his present activities he displays the same gifts. His mastery of detail and his serenity of disposition have created such an impression locally that he has never heard the wisdom of his appointment called into question.

Dickens' Character.

Percy Edgar is a native of Stafford. His father was a journalist and several near relatives occupy important positions in various parts of the country in journalism to-day. His parents had a cherished desire—which is not uncommon to parents—that he should enter the Church. A stage appearance at the age of four years made such an impression upon his opening mind, however, that he always had a desire to devote his life to the stage.

In due course he became a very successful society entertainer and specialized in Dickens characters. Many of these sketches have been given to much larger audiences than the stage, but one must see Edgar as Dick Swiveler, for instance, to appreciate his mastery of the art of impersonation.

Good Luck or Instinct?

Under certain circumstances caused him to vary his more serious work with interludes of humour. Again he proved completely successful; but his special preference for character sketches caused him to devote the major portion of his energies in this direction.

And then came the precipitate preparations for the opening of the experimental station of the R.B.C. in Birmingham almost a year ago. For some days "Uncle" Thompson must have foregone sleep altogether. Everybody was talking "wireless" and everybody was discussing programmes and possibilities while "Uncle" Thompson—who, by the way, will long be remembered in Birmingham and district—cast around him for a lieutenant. Was it a good luck or uncanny instinct that he discovered Percy Edgar?

It is of no great consequence anyway. Our knowledge is quite certain: the thousands who knew Percy Edgar and his work were quite certain that he was the man who was going to know him were going to congratulate Mr. Thompson upon his intuition or his good fortune.

It all seems a very long time ago. One cannot imagine Percy Edgar elsewhere than at the Birmingham Station now. For the matter of that, one cannot imagine the Birmingham Station without him either.

All in Vain

She's not pretty when she climbs, but she's on the bottom branch at last, and I was very glad nobody was about, and then I lifted Herbert up and then I let up, and we fell down.

I was very glad nobody was about, and then I lifted Herbert up and then I let up, and we fell down.

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I was very glad nobody was about, and then I lifted Herbert up and then I let up, and we fell down.

Wireless Wisdom.

As are so intent upon their own welfare that they ignore the welfare of their fellow-men.

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DO YOU ENJOY GRAND OPERA?

An Interview with Mr. Paget Bowman.



MR. PAGET BOWMAN.

One of the most interesting persons in the modern world is Mr. Paget Bowman, the advisory director of the British National Opera Company. Mr. Bowman is a lawyer, but he combines with great ability in his profession the somewhat unusual attribute for a solicitor—a great passion for music. He has been closely associated with the British National Opera Company since its inception, but during the war he, in conjunction with Miss Lena Ashwell, did excellent work in providing good music for the troops in France. He was also largely responsible for the concerts for the troops which were held in Ciro's.

The Wrong Turning.

The other day a representative of *The Radio Times* interviewed Mr. Bowman to ascertain his views on the influence of broadcasting on grand opera.

"Well, Mr. Bowman, before we get to more serious business, can you recall any particularly amusing or interesting incident in your experience of grand opera?"

"I am afraid," he replied, "that humour is not exactly our strong point in grand opera. I remember, however, were appearing in a Northern town where Mr. Roney was also appearing and had sat through a great part of the first act of *Tannhäuser*, when one said to the other: 'I say, Bill, is that bloke Roboy?' It was some time before they found they had taken the wrong turning."

Then, when we were in Braemar, I held a competition for all the children and offered prizes for the best essays on the performance. One little chap of seven was good enough to say that he thought that *Hansel and Gretel* was more than a pantomime, but what struck him most was the holes in *Hansel and Gretel's* stockings."

An older boy said: '*Hansel and Gretel* are all piffle. Bogeys and ghosts don't exist.' Several of the children expressed their pleasure that *Gretel* was able to push the witch into the oven. But perhaps the most mordant remark was that of the boy who said what impressed him most in the opera was 'them women with short skirts and little socks pretending to be kids.'

Opera Before Recklessness.

But, as I have said, continued Mr. Bowman, "humour is not what one expects at opera, and the recollections I treasure most are those of elderly ladies, perhaps not in very good circumstances, who have denied themselves some of the necessities of life to be present at our operatic performances. The real flower of opera has all the zeal of the devotee."

"How does it come that opera has, comparatively speaking, such a poor following in this country?"

It is very expensive to run opera on an adequate scale, and in every other country where opera is popular there is a subsidy either from Government or other sources. At present, there has been a prevailing impression that opera can only be properly appreciated by highbrows, an impression that was to some extent created by the fact that operas were usually rendered in any language but English. Some years before the war, Walter gave the Ring Cycle of Wagner in English. The performances created an extraordinary furor, and clearly demonstrated that there was a public for the best opera if it were intelligible to the audiences. I firmly believe that if you can only induce people to attend one or two operatic performances they will become enthralled to the highest extent, they will find an ever-increasing demand for the best."

to the highest extent, they will find an ever-increasing demand for the best."

You convinced that broadcasting helps the actual performances so far as attend-

Personality Counts.

We know of many who have come to the opera after listening to excerpts broadcast, but, on the other hand, we don't know how many may have been kept away, especially in Scotland (this with a smile), "because they preferred to listen at home. I am convinced, however, that this will just itself in time. So long as wireless remains a novelty, people may sit at home for a time; but when they hear the applause and the enthusiasm as well as the music, they will go and see it the next time. The personal equation can never be displaced, and in opera, then anything else, per-

sonality counts. I think that in some cases it is better to hear but not to see the performers. The figures of some of the great singers do not approximate very closely to the parts they have to play."

There is not so much in that as there used to be," said Mr. Bowman.

In the British National Opera Company we try to give our artists parts that will suit them in all respects."

Come to Stay.

In answer to a question about theatres and broadcasting Mr. Bowman said:—

"I am only sorry that we have been unable to broadcast opera in some of the provincial towns. I can imagine no better advertisement for a play than judicious excerpts broadcast, say, on the opening night of a week's run. If it was a really good performance, it would bring all the people from the surrounding areas flocking to the theatre on the following nights."

"I believe that broadcasting has come to stay," he added, "and no combination of interests arrayed against it can stay its progress. Broadcasting seems to be enlisted as popular favour, and that being so, I think it wise to utilize it as much as possible—both in our own interests and in the interests of broadcasting. When we have our next Covent Garden season, we hope again to have excerpts from the operas broadcast."

It is because we believe that broadcasting will help to popularize opera that the British National Opera Company is desirous of working with the B.B.C. I believe that broadcasting, if kept on high lines, can do much to remove the reproach which has often been made against Britain of being a country where music languishes."

WIRELESS FOR ESKIMOS.

We have already heard of wireless in the Arctic, but that was for the benefit of Europeans. Now, the Eskimos themselves are to go in for listening. A short time ago, two steamers carrying wireless sets journeyed north to the various stations which the Hudson Bay Company maintain for trading with these people.



TRAPPED BY WIRELESS, OR CRYSTAL DETECTION.

(This drawing, by Mr. P. Mendoza, of Hotel Annandale, 12, Woburn Place, London, W.C., won the first prize in the Sketch Section of the B.B.C. Brighton Britain Competition.)

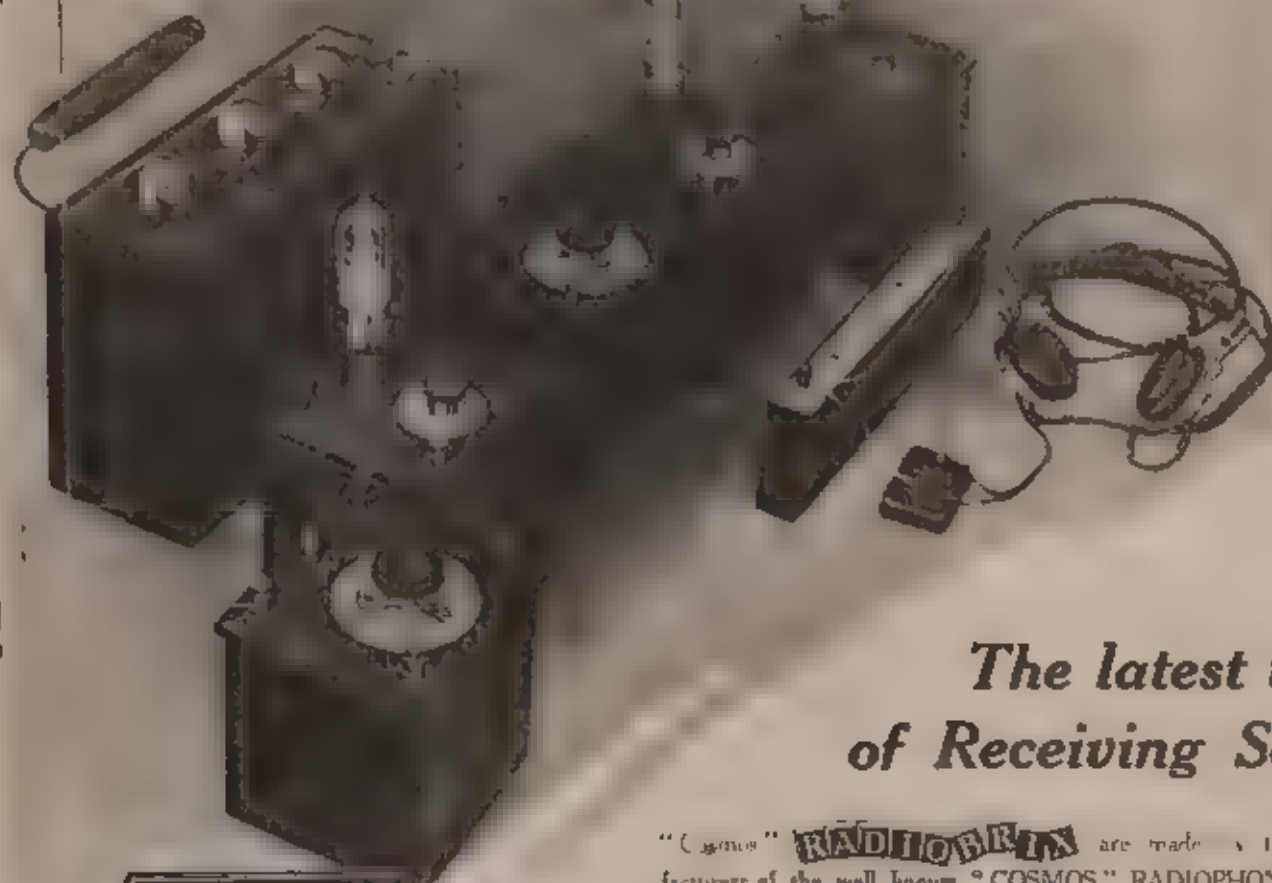
medium for opera, and that is where broadcast-

"Broadcasting affords an unrivalled means of introducing opera to the public. It was impossible to listen to the extracts given last winter, with the salvoes of applause and cheering at the end of the acts, and not have one's

great part in developing the country. Thousands of them to know something about opera to-day through the instrumentality of wireless. That is a most hopeful sign for the future."

"A heavy responsibility rests upon the Broadcasting Company to provide only the best. I am aware that all tastes have to be catered for, but if the B.B.C. go on appealing

RADIOBRIX



The latest type of Receiving Set—

"Cosmos" **RADIOBRIX** are made by the manufacturers of the well known "COSMOS" RADIOPHONES.

"Cosmos" **RADIOBRIX** comprise a comprehensive range of units by various combinations of which the radio experimenter or amateur can build a any type of receiving set or circuit.

"Cosmos" **RADIOBRIX** have been designed to secure the utmost flexibility. They enable the "listener" to build up his set gradually as his means allow, yet the bricks obtained at first, never become useless but can be utilized as part of a more elaborate set.

"Cosmos" **RADIOBRIX** are thoroughly well made and moderate in price.

Ask your regular Wireless dealer to show you "Cosmos" **RADIOBRIX**. If he doesn't stock them yet, write sending his name to the manufacturers—

**METROPOLITAN
Vickers**
ELECTRICAL CO. LTD.

TRAFFORD PARK, MANCHESTER.



The above illustration and diagram show a three valve set made up with **RADIOBRIX**. Get a copy of the new book **BUILDEX WITH RADIOBRIX** full of useful circuits with theoretical and wiring diagrams obtainable everywhere.

BUILD YOUR RADIO SET WITH R.A.D.I.O B.R.I.X.

(Nov 18th to
Nov. 24th)

Author L. E. Jeffery.

EDISWAN

Toovee

Months ahead of present Wireless Practice

That is what radio engineers are saying about the "Toovee." We, on our part, are proud of this 2-valve Set as a worthy addition to the splendid range of "Ediswan" Wireless products. The results obtained have been remarkable. One example of the extraordinary sensitivity of the Set is the reception of 2L.O. 19 miles away, at good telephone strength, without using an aerial or earth. The controls are easy to learn and you will find it extremely simple to "tune-in" any Broadcasting Station you desire. There is no glare from the valves as these are placed inside the cabinet.

Complete with all accessories, excluding valves £18:0:0 M.B.C. 1

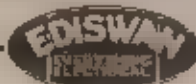
Price of instrument only, including batteries £16:0:0 M.B.C. 1

Write to-day for leaflets fully describing our range of Sets and Parts. If your dealer does not stock, send us his name and address. We'll see that you get what you want

Free on Request Just send us details for our Illustrated Booklet "The Thermionic Valve."

THE EDISON SWAN ELECTRIC Co., Ltd.

123 125, Queen Victoria St., E.C.4. & 71, Victoria St., S.W.1.



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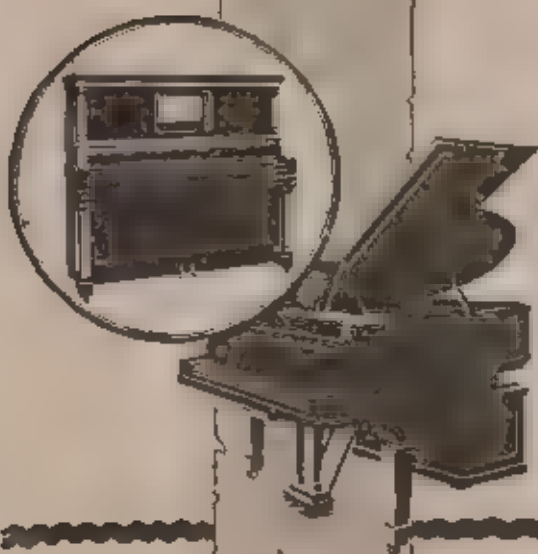


The "Toovee" is a 2-valve set with a built-in aerial and earth. It is a complete set and includes all accessories. It is a very sensitive set and can receive all the best stations. It is a very simple set to use and is a very attractive set.

We are exhibiting at the
N.A.M. WIRELESS EXHIBITION,
WHITE CITY November 8th to 21st.
Stand No. 87.

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· · · · · Greatest Pianists · · · ·

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WIRELESS PROGRAMME—GLASGOW (Nov. 18th to Nov. 24th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

- 8.30.—*S.B. from London.*
 9.0.—*THE CHILDREN'S CORNER*
 9.15.—*Weather Report for Farmers.*
 9.30.—*NEWS. S.B. from London.*
 9.45.—*Local News and Weather Forecast.*
 10.0.—*THE FALKIRK TRADES LADZ BAND: Overture, "The Bohemian Girl" (Boyle); Cornet Solo, "Princess of Poland" (Horne); (Soloist: Mr. G. McGregor); Selection, "Crispino" (Rice); Mr. William Canwell: Talk on "Physical Exercise for Health."*
 10.30.—*BERTRAM GRIFFITH (Bass): "Four Jolly Sailors" (German); "Rolling Down the Rio" (German); Band: Operatic Selection, "Mariana" (Haller); Quartet, "Scots" (Messrs. McGregor and Taylor, Cornets; Horns; Trombones, Euphonium); March, "Victor's Return" (White).*
 11.0.—*BERTRAM GRIFFITH: "The Angelas" (Russian); "Country Folk" (May Brels).*
 11.30.—*Band: Descriptive, "Church Parade."*
 12.0.—*Interval.*
 12.30.—*NEWS. S.B. from London.*
 12.45.—*Local News and Weather Forecast.*
 1.0.—*BERTRAM GRIFFITH: "The Angelas" (Russian); "Country Folk" (May Brels); Band: Descriptive, "Church Parade."*
 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

MONDAY.

- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
 9.55.—*Local News and Weather Forecast.*
 10.0.—*THE FALKIRK TRADES LADZ BAND: Overture, "The Bohemian Girl" (Boyle); Cornet Solo, "Princess of Poland" (Horne); (Soloist: Mr. G. McGregor); Selection, "Crispino" (Rice); Mr. William Canwell: Talk on "Physical Exercise for Health."*
 10.30.—*BERTRAM GRIFFITH (Bass): "Four Jolly Sailors" (German); "Rolling Down the Rio" (German); Band: Operatic Selection, "Mariana" (Haller); Quartet, "Scots" (Messrs. McGregor and Taylor, Cornets; Horns; Trombones, Euphonium); March, "Victor's Return" (White).*
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 12.0.—*Interval.*
 12.30.—*NEWS. S.B. from London.*
 12.45.—*Local News and Weather Forecast.*
 1.0.—*BERTRAM GRIFFITH: "The Angelas" (Russian); "Country Folk" (May Brels); Band: Descriptive, "Church Parade."*
 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

TUESDAY.

- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
 9.55.—*Local News and Weather Forecast.*
 10.0.—*THE FALKIRK TRADES LADZ BAND: Overture, "The Bohemian Girl" (Boyle); Cornet Solo, "Princess of Poland" (Horne); (Soloist: Mr. G. McGregor); Selection, "Crispino" (Rice); Mr. William Canwell: Talk on "Physical Exercise for Health."*
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 12.45.—*Local News and Weather Forecast.*
 1.0.—*BERTRAM GRIFFITH: "The Angelas" (Russian); "Country Folk" (May Brels); Band: Descriptive, "Church Parade."*
 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

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- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
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 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

THURSDAY.

- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
 9.55.—*Local News and Weather Forecast.*
 10.0.—*THE FALKIRK TRADES LADZ BAND: Overture, "The Bohemian Girl" (Boyle); Cornet Solo, "Princess of Poland" (Horne); (Soloist: Mr. G. McGregor); Selection, "Crispino" (Rice); Mr. William Canwell: Talk on "Physical Exercise for Health."*
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 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

FRIDAY.

- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
 9.55.—*Local News and Weather Forecast.*
 10.0.—*THE FALKIRK TRADES LADZ BAND: Overture, "The Bohemian Girl" (Boyle); Cornet Solo, "Princess of Poland" (Horne); (Soloist: Mr. G. McGregor); Selection, "Crispino" (Rice); Mr. William Canwell: Talk on "Physical Exercise for Health."*
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 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

SATURDAY.

- 8.30.—*An Hour of Melody by the Wireless Quartet.*
 9.0.—*TALK TO WOMEN*
 9.15.—*THE CHILDREN'S CORNER*
 9.30.—*Weather Report for Farmers.*
 9.45.—*NEWS. S.B. from London.*
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 1.30.—*Close down.*
 Announcer: Mr. M. M. Dewar.

Other People's Opinions.

SPEAKING BEFORE THE MICROPHONE.

Some of the things which are said by a speaker after he has been introduced, he must begin immediately. If he falters or coughs, perhaps impatient listeners will tune to another station. The attention of the unseen audience is held by words and words alone. There can be no other factors. There are no tricks and there are no tricks. The speaker must speak clearly and as he turns away and catches sight of the microphone, he feels rather like a person caught in the act of talking to himself. The studio is a place of silence, and the broadcast microphone is inclined to hear. In the programme waiting their turn, and the scene is rather like that in a doctor's waiting room where the atmosphere is one of nerve.

HEIGHT OF YOUR AERIAL.

REMEMBER that when putting up an aerial height is a very important factor. The average amateur aerial is not more than 10ft high. It is surprising what a difference an extra 10ft will make, however. The maximum length is 100ft, but 80ft or so is usually best. A much longer aerial is not advised for the reception of broadcast radio.

NOT SO INNOCENT.

MANY people seem to think that as they are not using a microphone, they are not responsible for a good deal of the howling which is heard on the air. This is quite an error. A detector is a combination that will fairly howl the place down if one is not careful. Don't think that if there are squeals they are suitable to all save yourself. On the contrary, every one is heard by all wireless listeners within a radius of five or six miles.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

BOURNEMOUTH.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

"Wireless" Competition. Result of No. 4.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

First Prize of £2: Divided among Mr. A. Smith, Mr. B. Jones, Mr. C. Brown, Mr. D. White, Mr. E. Black, Mr. F. Green, Mr. G. Grey, Mr. H. White, Mr. I. Black, Mr. J. Grey, Mr. K. White, Mr. L. Black, Mr. M. Grey, Mr. N. White, Mr. O. Black, Mr. P. Grey, Mr. Q. White, Mr. R. Black, Mr. S. Grey, Mr. T. White, Mr. U. Black, Mr. V. Grey, Mr. W. White, Mr. X. Black, Mr. Y. Grey, Mr. Z. White.

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Easy Chair



THE CHILDREN'S CORNER. A LETTER FROM HUMPTY DUMPTY.

Conducted by UNCLE CARACTACUS.

H.L.O. children!

I promised you something from Uncle Edgar and Uncle Humpty Dumpty, didn't I? Well, here it is—not quite something from Uncle Edgar but about him, which is just as exciting because a lot of you up in Birmingham want to know about him, and what goes on behind the microphone, don't you?

Someone has written this little picture of Uncle Edgar in the *Kidder's Hour*.

Six o'clock at 5IT

Before he has been sitting at ease in front of the microphone for many seconds, he has caught the "atmosphere." It is the merest suggestion to suppose that he lacks personal contact with his vast family. One almost expects to be able to see the nephews and nieces through the microphone or to discover him suddenly tumbling out of it into the room, drawn by the magic of this Pied Piper of Birmingham.

Well, old chap, and you manage to make that ship with you a *Meccano* after all? Why not bring it for me to see? You will? Thanks so much! Saturday at 2.

Then Uncle Edgar (I suppose) at there is a fourth of a note in statistics. Aside from Uncle Joe who is wandering round trying to get his orchestra, soloists, chorists for a later operatic performance into a totally inadequate space and the other two are there now.

Much Argument.

Where are they now? Uncle Edgar, and someone else, to find them. Meanwhile, he is busy on a telephone and forgets all about it. Next time he will return with a look of delight, passing over his maintenance. Well, kiddies, we have a crowd of aunts and uncles I spoke of. A character must have been in. That reminds me of a story—

But the story is interrupted by much noise from Uncle Joe who is rattling pens in a tin box violently. Uncle Edgar has perpetrated a pun unwittingly, and a penny is demanded for the *Pennance Box*. There is much argument; it reminds one of a Dickens Christmas party, but the offender pays up.

All right," says he penning one, "but if Uncle Joe paid a penny for all his wretched puns, we should be able to run a hospital of our own."

A Big Crash.

The letters are all dealt with. Before Auntie Gladys tells her fairy story, all the uncles and aunts must sing something about "The Ducks Going By," by somebody's request, however. This gives Uncle Edgar a chance to become a jazz drummer for a change! But a crash intervenes. Uncle Joe has fallen through the roof in an aeroplane. At least, so he says. Actually, he has knocked down a music-stand which has bowled over half-a-dozen others like skittles in a row. . . . The minutes fly past. The concerted numbers are perpetrated; Auntie Gladys tells her story; Auntie Elsie sings a real song—a folk song. The crowded, impromptu forty-five minutes have spent themselves and

all the uncles and aunts "parade" to say a reluctant goodnight.

Uncle Edgar is last and says a long "goodnight" to his last intimate farewell. It is almost like a benediction—for the onlooker is the king of a little boy at home whose eyes have sparkled with excitement and joy for three-quarters of an hour. A little chap to whom these messages from fairyland. A ringing little sound, typical of thousands. And there is another little fellow lying on a bed from which he will never rise. To some of them 5IT at six o'clock is a deep into paradise.

And now let's come skipping down to London again, where Uncle Humpty Dumpty lodges at present. He is a little homesick for 22Y, and this is what he says to all his old moos and nephews he has left behind him.

A Cheery Letter.

DEAR 22Y KIDDIES

I am so much excited at having the chance to write you a letter when I used to perch on the patent

is the great chief of the tribe, and, of course, the tallest, too. He is taller even than you thought. Five, I believe—six—seven feet. But I am not quite sure about that. Those, with the other two large ones he has, make nine, you see! He towers over me like a way on poplar tree, and when I am naughty he tries to make me quake! He can't, though, because I am hard-bodied—he doesn't know that.

Uncle Jeff has a habit of coming into the studio like a whirlwind, sent bring chairs and had jokes all over the place. He is the least tame of all the uncles, really, but when he gets to the piano he loses all his recklessness and makes the most beautiful music you can imagine. That is when Humpty Dumpty begins to sit up and take notice! Uncle Jeff can make you merry or sad, transport you to fir woods, where little cone-trees are chasing each other on the fallen pine, or to rocks where the sun makes rainbows in the mist of water-falls, or to a toy shop where the tin soldiers are marching with quick pat-pat and the gollywog gives perky walks to the bee-eyed doll—and when he has finished playing, Uncle Jeff turns it all off as a joke, instead of one of the most wonderful things that ever was.

Great Fun Guessing.

Lastly there is Uncle Arthur—the beamiest, the roundest of all.

It is awful fun guessing who's who of the uncles as I watch from under the table. I easily know Uncle Arthur because he is all round. And Uncle Arthur's easy, because he is always wearing a smile that is reflected in each boot as it goes forward. Uncle Rex is easy too, because his voice is so deep and old that I can see it resonating. Uncle Eck will explain that word in his wastecost.

I was going to tell you how to know Uncle Jeff but Uncle Caractacus says I mustn't write any more. But some day I shall like to write and tell you the really true fantastic story of the origin of Humpty Dumpty. It is all mixed up with Pierrot and Pierrette, and an aspidochelone plant and the moon. Oh, it is exciting! Now

I am off on my carpet. Good bye! Your affectionate Uncle,

HUMPTY DUMPTY

We shall have to get Humpty Dumpty to tell us that story sometime soon, but we'll be long!

CARA TACT

THOSE ASIDES!

One amusing, though often embarrassing, result of the broadcasting of the public speeches of celebrities is the fact that the "asides" of members of the audience are frequently committed to the ether. During the broadcast of a notable speech the other night, two ladies were discussing their friends in a manner by no means friendly; but had they realized that every word they uttered was being wafted throughout the country, they would undoubtedly have been more circumspect.

Nervous speakers, too, are apt to forget that their "asides," not meant for the audience immediately before them, are all remorselessly recorded for the benefit (or otherwise) of listeners many miles away.



LISTENING TO THE UNCLES.

This photograph, sent in by A. Corbett, 41, Baker Street, London, W., was awarded the first prize for the most artistic photograph in the B.B.C. Brighter Britain Competition.

valve-socket that Uncle Awn and Ram so kindly made for me (to do away with the necessity for driving wedges under me to prevent my rolling off the stool) and say "Hello, Little People!" into the microphone in our funny little old studio at 22Y.

Well, now, how are you all? I feel sure you are safe and sound with uncles like Victor and George and Chutie—especially Chutie, who is so big that when he scowls on people who are naughty, they immediately shrivel up and look very sorry for themselves. And you still have the Cloud Lady to play you to sleep!

You will, I feel sure, be interested to know what the uncles are like here. They so often push me under the table to cramp my style (because they say I snore so loudly) I can never have a view of them which other people seldom have.

The Chief of the Tribe.

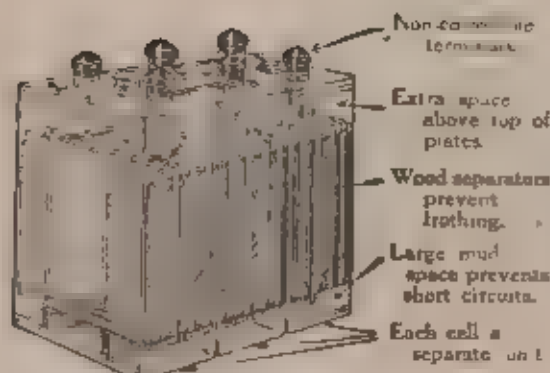
But they are ever so jolly, and most of them are quite tame.

I mention Uncle Caractacus first, because he

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THE BARONESS ORCZY.

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"There is not a man or woman who would not derive some benefit," she says.

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that are indispensable if you wish to achieve success in any sphere of life.

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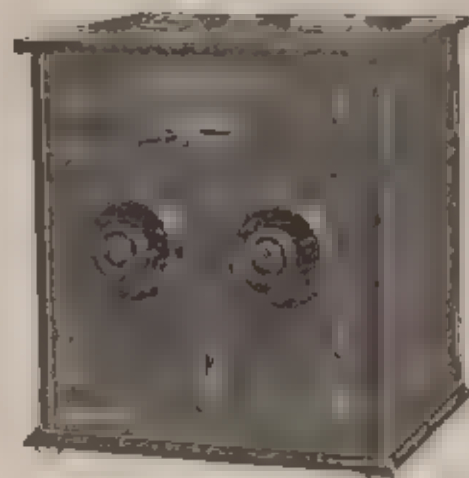
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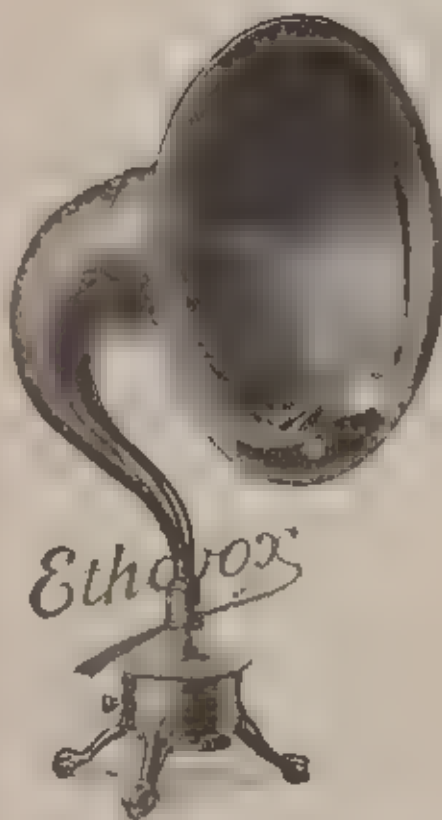
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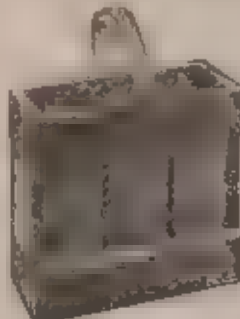
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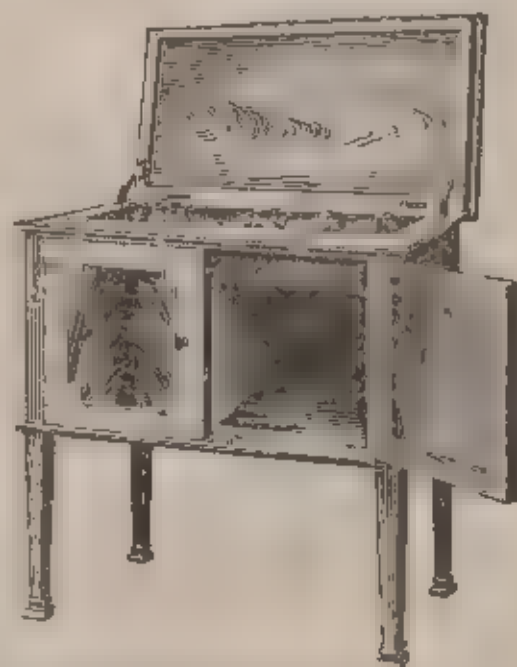
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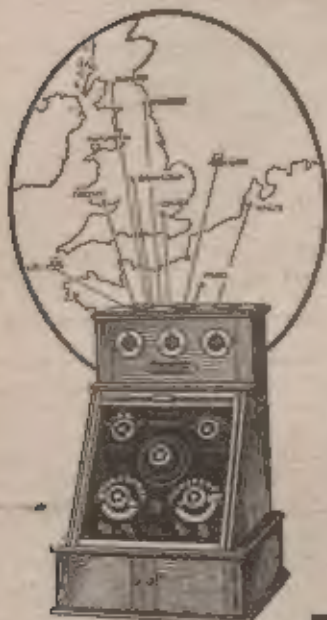
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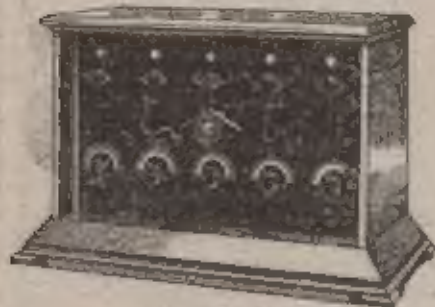
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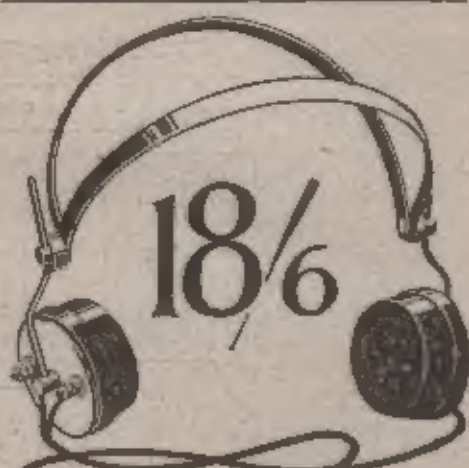
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